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AMERICAN ART NEWS.

Vol. III. No. 82.

NEW YORK, AUGUST 15th, 1905.

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EXHIBITIONS.

Astor Library Building.—Exhibition of Schiller portraits.
Brandus Galleries.—Paintings of the Barbizon School.
Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.
Bullock Galleries.—Old paintings and antiques.
Durand-Ruel Galleries.—Old masters and modern paintings.
Duveen Galleries.—Works of art.
Ehrich Galleries.—Early American portraits.
Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Knoedler Galleries.—Fine paintings.
La Place Stores and Galleries.—Antiques and works of art now on exhibition.
Lenox Library Building.—Exhibition of Russian and Japanese prints.
McClees Galleries, Philadelphia.—Exhibition of American, Dutch and French paintings.
Powell Gallery.—Brouwer pottery. Marine Mosaics, by W. Cole Brigham.
Strauss Gallery.—Fine paintings and prints.

During the Universal Exposition of Art at Liege, Belgium, now in progress, the third international congress of "Public Art" will be held in that city September 15th to the 21st, under the presidency of M. Aug. Beernaert, Minister of State.

The work of the congress will be divided into five sections: The School; The Academy and so-called Industrial Schools of Art; the Museum and Expositions; the Theatre, including Dramatic and Lyric Art, and the Aspect and Administration of the Public Domain. Persons who have already published works relative to one or more points of this program, are requested to communicate with the Secretary-General of the Congress.

If a scheme of union can be agreed upon between the National Academy of Design and the Society of American Artists, a movement will at once be started to erect a central home for contemporaneous art. It is proposed to house the various art societies in one building, with galleries similar to the Salon in Paris.

The art bodies interested in the scheme are the National Academy of Design, the Society of American Artists, the National Sculpture Society, the National Society of Mural Painters, The American Water-Color Society, the American Fine Arts Society, the Society of Beaux Arts Architects, the Architectural League of New York, the New York Water-Color Club and the American Institute of Architects.

According to a recent report, an American has purchased the portrait of Aretino by Titian, which was formerly in the Chigi Palace at Rome, and which was recently exhibited in London. The portrait is one of the finest ever executed by the great Venetian—one of the finest, indeed, in the world. The price said to have been paid for the picture is \$125,000.

An exhibition of Belgian art was opened July 16 in the Palace of the Cinquantenaire, Brussels. This exhibition, richly presented, is extremely interesting, for without being especially complete and though many of the works have been seen at other recent retrospective displays, it still affords opportunity for studying the progress of Belgian art since 1830. Diverse as the examples are, they are yet alike in a deep

Architects, too, have their room, where are shown photographs of their works, and engravers as well. In one room are hung portraits painted either by themselves or others, of most of the artists exhibiting, which is an interesting feature of the exhibition.

It is understood that negotiations have been practically, but not absolutely completed for the purchase by an



PORTRAIT OF MRS. JOHN IZARD MIDDLETON
 (née Falconet of Naples)
 By Thomas Sully

feeling of realism, of voluptuousness and beautiful coloring.

Gallait's "Tetes Coupées" occupy the place of honor, and Navez is represented by some fine portraits. Works have been placed both in groups and otherwise; in groups when it was possible, or otherwise when it seemed best both for the effect or even in the interest of the artist. De Braekeleer, Alfred Stevens, Joseph Stevens, Leys, Agneesens, De Groux, Willems and Rops, have rooms reserved almost exclusively for themselves. Other artists, such as De Vinne, Artan, Clays and Coosemans, have works hung in proximity to others, whose pictures scarcely merit such contiguity. There are noticeable gaps in the list of artists, and some reputations have paled in recent years.

Sculpture is represented by three artists, Paul De Vigne, Dillens—for whom is reserved the first room at the entrance—and Constantin Meunier. The other artists need not be mentioned.

American of Titian's portrait of Cardinal Bembo for \$125,000.

Sir Casper Purdon Clarke, director of the Metropolitan Museum of Art, says that the portrait of Cardinal Bembo is one of the finest Titians extant, and that if it is bought by a private American it ought to be placed in a museum.

During his absence from America, J. Pierpont Morgan has added a whole Fragonard room to his London residence, the intrinsic value of which is estimated in hundreds of thousands of dollars, besides being of infinite historical importance.

Some appreciation of the value of the collection may be gathered from the fact that while a Fragonard a foot square is worth \$5,000, the largest room in Mr. Morgan's house is walled with the great artist's pictures. In all there are twelve of these paintings, each measuring three yards high and two yards wide.

To embrace the whole collection in

a single room, it was necessary to remove the wall separating the drawing rooms of Mr. Morgan's adjacent house at Princess Gate.

Jean Honoré Fragonard, the French painter and illustrator, was born in 1732 and died in 1806. His paintings were for the most part scenes of love and voluptuousness, and were popularized by engravings.

It is announced that twelve panels by Donato d'Agnolo Bramante, the Master, recently sold at auction at Christie's, in London, were bought in for the Metropolitan Museum. The pictures, which are considered to be portraits of members of the artist's family, possess wonderful personal individuality and formerly formed a portion of the frieze of the salon of the Gonzaga Palace, near Mantua, which was razed in 1880.

The panels were purchased by the late Henry Willett, and remained in his possession until his death. The pictures, which are nearly four hundred years old, will be restored before shipment to New York.

The frescoes by Giovanni Tiepolo in the Labia Palace, Venice, representing Anthony and Cleopatra, and the Departure of the Doge, were secretly sold to a Paris dealer for \$30,000, and bought of him by an unknown American for \$300,000. While arrangements for their removal were in progress the Government discovered the transaction, stopped the proceedings and arrested the seller of the works of art.

Plans have been filed with the Building Superintendent for the new studio building for the Arts Club, in New York, to be erected by the Arts Realty Company, at 110 and 121 East Nineteenth street. It is to be a fireproof structure, seven stories high, and is to cost \$200,000.

A cablegram from St. Petersburg says that the Government has purchased for the Alexander gallery, a collection of pictures by Vassili Verestchagin, the Russian painter who went down in the battleship Petropavlovsk at Port Arthur in April of last year. The collection includes many Philippine sketches.

Two oil portraits by Gilbert Stuart, purchased recently by the Metropolitan Museum of Art in New York, constitute a valuable addition to its collection of works by American painters. They are portraits of Judge Anthony and his wife, and belonged to an old Maryland family which, after having kept them many years, recently sold them in New York.

Art-loving visitors to France will find a new attraction at the Petit Palais hereafter, for Ziem has presented thirty-five of his finest paintings to the city, and a room in the Palais is to be devoted to them. The canvases are representative of the artist's work from his début until the latest years.

A plaster copy of the famous seated figure by Auguste Rodin called "The Thinker" has been presented to the Metropolitan Museum by the Commissioner of Art for France. The gift is from the French government: it was shown at the St. Louis World's Fair. The plaster cast can now be seen at the Hall of Architectural Casts.

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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

We reproduce in this issue one of the most beautiful of the many portraits painted by Thomas Sully, and thoroughly characteristic in every way of his graceful brush. The picture belonged for many years to the Manigault family of Charleston, S. C., and was recently sold through the Ehrich Galleries to a western collector.

The attention of our readers is called to a review of the art department of the Liege Exposition and to the letters of our foreign correspondents in other columns.

August marks the dead low-water mark in art activities in European as well as in American art centers. The art season is well over in London and Paris, and dealers as well as artists and art lovers have fled those capitals for their summer vacations. By our next issue, September 15, the advance guard of American art lovers and dealers will have arrived from their summer wanderings in Europe and the country, and there will be whisperings of the coming season. We hear of many important purchases of pictures and art objects made abroad the past two months and hope to be able to announce the most important of these in our next issue.

With the close of the art season in Paris the controversy that has waged there the past few weeks—about the question of whether a buyer can be held to a purchase made on the valuation of the official who fixes values at public art sales, if he afterwards finds the article in question spurious or not valuable—has temporarily ceased. It is thought, however, in foreign art circles that M. Jacques Seligmann, who raised the question by demanding satisfaction for his purchase of a painting for a large sum at a sale in May at the Hotel Drouot on the official's valuation, and which M. Seligmann claims to be comparatively worthless, will gain his contention, and his brave action is universally commend-

ed. The methods of art auction sales in Paris are so strange to American art lovers that it is difficult for an uninitiated buyer to understand them.

The first royal gift to the Metropolitan Museum of Art—certainly the first from England—will be sent to America in charge of Sir Purdon Clarke, when he comes here to take charge in October. The donor is King Edward VII., who made the offer of the present during the private audience he gave to the retiring director of the South Kensington Museum, the other day.

The King's gift will consist of two magnificent volumes, one of them one of his own copies of the great work on the armory, at Windsor Castle, the other the corresponding book on furniture in the royal palaces. Both are large octavo volumes, beautifully illustrated. Sir Purdon regards them as so valuable as works of reference, that he will probably recommend the purchase of cheaper reproductions of them for use in the Metropolitan Museum by the general public.

The King, at a special investiture at Buckingham Palace, created Sir Purdon a Commander of the Royal Victorian Order.

The Artists' Union in Rome, at its annual meeting last month, adopted a resolution protesting against the recent judgment of Justice Leventritt, of the Supreme Court of New York, in the dispute between the Italian sculptor, Biondi, and the trustees of the Metropolitan Museum of Art, of New York, over Biondi's "The Saturnalia."

The union declares the decision was against art, justice and truth. The artists, in the resolution, appealed to American artists for "solidarity among all men who live by thought and who are inspired by the supreme ideals of beauty."

Sir Purdon Clarke, Director of the Metropolitan Museum of Art, New York, has returned to London from Paris, where, accompanied by Robert W. De Forest, one of the trustees of the museum, he has been inspecting art objects offered for sale to the Metropolitan Museum.

The Metropolitan Museum of Art has recently purchased in Paris, a piece of statuary believed to be more than sixteen hundred years old.

The statue, which is a bronze image of Caius Vibius Trebonianus Gallus, one of the Emperors of Rome, will soon be placed on exhibition in a gallery near the Boscoreale frescoes from the house of Publius Fannius Synistor and the Greco-Etruscan-Biga from Monteleone di Spoleto. It is said that many archaeological institutions of Europe were anxious to get the statue, consequently the Metropolitan Museum of Art feels that it ought to be congratulated on its good fortune.

One of the four pictures presented by the Prince of Wales to the proposed National Gallery for Ireland is reported to be a forgery.

The statement is made on the authority of the Belfast correspondent of Lloyd's Weekly News of London.

It will be remembered that His Royal Highness offered the pictures during his recent visit to Ireland, and it is one of the landscapes, said to be by Corot, which is now declared to be a forgery.

Indignation has been aroused in Glasgow by recent swindles in connection with the sale of pictures. Many spurious works, bearing the initials or signatures of popular dead painters have been sold at high prices.

INTERNATIONAL EXHIBIT AT LIEGE.

One of the most interesting sections of the Exposition, now being held at Liege, Belgium, is that devoted to the Fine Arts. In this, France stands absolutely and undisputedly first. Her exhibition here is of the highest order. There you will find such canvases as M. Jean Béraud's "The Club," like all his work showing a clever character study of man in his everyday life. There is Mme. Virginie-Breton-Demont's curiously conceived "Le Divin Apprenti."

M. Gervex's "Armenonville" is there. Who would have dared such a subject but he? It is full of the atmosphere of the exotic side of life in Paris, with a strong note of realism. M. Joseph Wencker's portrait of a girl attracts attention by its extreme delicacy of treatment. M. Carolus-Duran is represented by his well-known study, "Le Vieux Lithographe," lent by the Luxembourg; M. Alphonse Dinet, by his strongly worked out Arab legend, "Slave of Love and Light of Eyes;" M. Jean-Paul Laurens, by his portrait of Mounet-Sully.

M. Bonnat has two striking portraits, the one of Mr. Marshall P. Field, of Chicago, the other of M. Joseph Reinach, from the latter's collection. M. Aimé Morot's work, full of suggestion and thought, is represented by his "Temptation of St. Anthony." M. Joseph Bail's attractive "Lingères," draws much attention. Dubufe's delicate portrait of a woman, the late Fantin-Latour's "Woman," and Mr. J. J. Weerts' "Portrait of M. Chauminé," all claim notice.

The dead girl of M. Gustave Courtois, "Une Bienheureuse," has endless admirers, and M. Alfred Pierre Agache accomplishes a feat in art by making an attractive picture from so inartistic a subject as a busy railroad junction.

Other notable pictures from the French artists are: M. Edouard Detaille's "Maréchal Masséna," M. Dagnan-Bouveret's portrait of the sculptor Dampit, M. Rochegrosse's characteristic study of a woman, M. François Tattetgrain's "La Bonne Bistouille," M. Claude Monet's landscape from the Reinach collection, and Lhermitte's harvest scene in a valley.

Next to the French in the Beaux-Arts department the United States representatives come in an excellent and highly creditable second. Almost every well-known American artist is here represented, and it is said that already many sales have taken place, two of Mr. Bisbing's well-known cattle pieces having been sold and a picture by Mr. Charles Sprague Pearce, a mother and child, the artist's favorite subject. Inquiries are many as to prices, indicating possibilities which are very pleasing.

All congratulations are due to Mr. Lewis S. Ware, the United States Commissioner-General, for the way in which this section has been worked up, the more so as in other quarters the American display is distinctly poor.

First and foremost, there are two pictures by Mr. John S. Sargent. They are both in his best style. They are a full-length portrait of Comtesse C. A., full of strength of touch and delicacy of treatment; and a bust portrait of General Leonard Wood, of the United States Army.

Mr. Charles Sprague Pearce is represented by six works, among which, if there be any preference, possibly "The Shawl" attracts most attention.

Mr. Julius Stewart has five exhibits, among which two, the "Fantaisie Rose et Or" and "Fatalité," display skill in the treatment of the drapery of the figures of a quite remarkable order. His fantastic study of the nude, "Le Papillon Bleu," figures also, and he furnishes a

highly imaginative and attractive picture, "Harmonies de la Nuit."

Mr. Henry Ridgway Knight has two large canvases, "Le Chemin des Vignes," which is already familiar in prints and otherwise to the world of art at large, and "La Grande Sœur." They have the Ridgway Knight stamp on them, and are always popular.

Mr. Gari Melchers has "The Fencing Master," a life-size picture, full of strength and character, and Mr. Frederick MacMonnies has a fine canvas, "Portrait of the Abbé Toussaint." Another strong portrait is of Mr. Hollman by Mr. Julian Story.

Mr. W. T. Dannat has a little section to himself. In the center of his group is the big and much-discussed picture, which he loves so well, "Femmes Espagnoles." Around his favorites are hung some remarkably talented bust portraits. "The Study" is charming, and the portraits are all full of character.

Mr. F. A. Bridgman introduces visitors to Liege, to dreamy terraces in the early morn at Algiers; to a stirring negro festival at Blidah, a scene which lends itself well to vigorous and highly colored painting; and then to Brittany, where sailors await the tide. All are in Mr. Bridgman's familiar artistic note.

The richness of the exhibition is enhanced by four of Mr. Bisbing's cattle pictures, in which the chief of American cattle painters is at his best. Mr. Alson S. Clark is represented by a daintily arranged picture, "La Toilette." Mr. Walter Gay's "Maternité," shows that well-known artist in his best vein, and Miss Elizabeth Nourse displays one of her clever Dutch pictures, the subject being the interior of the church at Volendam.

Very neat and complete in detail is Mr. Richard E. Miller's portrait of M. X.—. Mr. Walter MacEwen shows a cleverly worked out interior, "La Visite," a fine effect of light, "Une Madeleine," and others. In pleasingly simple style, Florence K. Upton treats her picture "En Hollande." Mr. Thomas S. Seymour has a good portrait of Mme. C.—. Mr. Harrison sends a realistic gray-tinted sea piece, and Mr. Eugene Vail, having deserted his old love of Thames fogs and dark atmosphere, now paints attractive subjects, bright with the light and color which he has found in Venice.

Jean Jacques Henner, the distinguished French painter, who had been seriously ill for some time, died in Paris, July 24, at the age of seventy-six. Henner was born in Bernwiller, Alsace. The early indication of his talent in drawing was fostered by his parents and he was encouraged to study masterpieces of Holbein, which were near at hand in Bale. He was sent to Paris by his family and after studying in the studios of Drolling and Picot and in the Ecole des Beaux-Arts, won the Prix de Rome in 1858 with "Adam and Eve Find the Body of Abel." This work already showed those qualities in the painting of the nude, for which the master's work is remarkable, reaching its perfection in his "Magdalene in the Desert," "The Bather Asleep" and "The Levite of the Tribe of Ephraim," the last of which received high honors in 1898.

During his residence of several years in Rome, Henner fell in love with the sombre masses of trees which are to be found in most of his pictures. His "Suzanne," painted in 1865, was acquired by the State, and, with "A Naiad," painted in 1875, and a "Sleeping Girl," painted in 1893, hangs in the Luxembourg Palace Gallery. The "Alsatian Woman," painted at the time of the Franco-German war, is one of his best known works.

AROUND THE STUDIOS.

Mr. Glenn Hinshaw is very busily at work in his home near Indianapolis, on several portraits he was called back from Paris to paint. Art critics visiting his western studio say these American portraits are strong in the fine character transcription that won Mr. Hinshaw enthusiastic recognition from his very first exhibit in the Paris Salon—that immediately following his entrance to the Ecole des Beaux Arts. Mr. Hinshaw will return to his place in Paris early in the autumn, having already commenced his canvas for the coming Salon.

W. Cole Brigham held an exhibition of his work at his studio, Harbor Villa, Shelter Island, last week. Great crowds of guests from the adjoining hotels and cottages visited and enjoyed this unique and interesting exhibition. Mr. Brigham's "Marine Mosaics," which were exhibited here at the Powell Galleries, comprise windows made in exquisite designs composed of pebbles and shells found on these shores, with rough pieces of glass when necessary as a note of color, the whole cemented together by a process only known to himself. Great interest is shown in Mr. Brigham's "Amarines," which are polished pebbles, in some cases and natural in others, but always in exquisite colors,—many sizes and shapes, set in silver, gold and copper, making the most beautiful ornamental jewelry.

Mr. Brigham's artistic cleverness does not rest here, however. In his studio may be seen many interesting examples of his paintings and water colors, and so versatile is this young artist that one can scarcely believe the pictures were all painted by the same hand. He has just finished two mosaic marine windows, for Mr. William Gillette's boat, the "Aunt Polly." About twenty-five is the number the boat now contains, consisting of appropriate designs, such as fish, mermaids, reptiles, water, and sea vegetation. Other windows recently placed by Mr. Brigham are those in Mr. F. M. Smith's yacht, the "Hauoli," Mr. Davis's "Quissetta," several for Mr. William Haver-meyer, and ten tablets for the Union Chapel at Shelter Island Heights.

F. Wellington Ruckstuhl, of the National Sculpture Society, former chief of sculpture of the St. Louis Exposition, who sailed for Europe recently, will be busy for many months abroad on a model for a colossal national peace monument.

In the village of Saint Leu, twelve miles from Paris, Mr. Ruckstuhl will work in his studio on a model of a monument 700 feet high, to be erected on the Hudson. It is several years since this great undertaking was outlined at a meeting of the National Sculpture Society.

The sum of \$2,500,000 will be raised by private subscription for this purpose, and a large amount has already been pledged.

Antonin Injalbert, the famous professor of sculpture in the Ecole des Beaux Arts, in Paris, who recently founded the Academie de la Grand Chaumiére, has written most enthusiastically of the strength, beauty and originality in the work of Miss Olive Galeucia who commenced her studies at the Art Students' League in this city.

A beautiful little bust of Miss Galeucia's "Il Pensieroso," recently exhibited in Paris, in its frank, strong, ardent expression and fine poise, reminds one

very strongly, it is said, of the great Italian sculptor, Costantino Barbella's, famous "Girl of Aquila." Signor Barbella is one of the much talked of "trio of the Abruzzi," Micchetti, the painter; d'Annunzio, the writer, and himself, sculptor to half the sovereigns of Europe.

Miss Mathilde de Cordoba, whose work under her master, Dagnan Bouveret, in Paris, won much favorable comment, is soon to commence a portrait of John Burroughs.

She has just completed a fine characteristic study of her brother, Pédro, and an attractive full-length portrait of her sister.

The portrait of Sarasate, by James McNeill Whistler, has just been returned to the Carnegie Institute at Pittsburg, and placed on exhibition with the other works of the permanent collection. The Sarasate picture has been shown at three Whistler memorial exhibitions in recent months. First, it was loaned to the Copley Society, Boston, for the memorable Whistler show of last year. Almost immedi-



By Albert von Keller

DEDIZIONE

At the International Exhibition at Venice

ately upon its return it was requested in London, and from there it went to Paris. The latter exhibition was partially arranged for before Mr. Whistler's death, the plan being completed and carried out by Leon Bénédite, Director of the Luxembourg, and the executrix of the Whistler estate.

Frank D. Millet has painted a large picture to hang in the Governor's Room of the new capitol at St. Paul, Minn., which represents the signing of the Treaty of the Traverse between the United States and the Sioux Indians, July 23, 1851.

John Lafarge, Jr., son of John Lafarge, the artist, was ordained to the priesthood in the Roman Catholic Church at Innsbruck, Austria, a few weeks ago. He is a recent graduate of Harvard and has been studying abroad. He will continue his foreign studies for about a year and then return here and become attached to the Providence diocese.

Henry Prellwitz is combining work with pleasure at his home in Peconic, L. I. He expects to remain there until October.

J. Alden Weir is enjoying his summer with his family at Lyme, Conn.

Albert Herter is at East Hampton, L. I.

Francis Day has recently finished a portrait of Miss Georgette Haslem Borland, one of the interesting debutantes of the season, and a portrait of the little daughter of Edmund Knoedler. Mr. and Mrs. Day are now in Europe.

Mr. and Mrs. Edward P. Sperry will spend August and September in Oteora, N. Y.

Miss Zoe Fleming Dunlap has recently finished a miniature of Miss Alice Roosevelt.

Miss Dunlap was born in Cincinnati, a daughter of the late Robert A. Dunlap. She took up the study of art, and graduated from the Cincinnati Art Academy and later in Paris.

Mr. S. Jerome Uhl, of New York, has been painting portraits of prominent people in the West during the summer. Among others, he is painting two of Mr. Grover Cleveland.

Mrs. W. H. Klapp, whose taste in designing and setting precious stones has given her a distinctive place in the arts and craft movement of the West, after two

to the New York School of Applied Design for Women.

"Nowhere," said she, "have I found designers so quick to grasp my ideas, so skillful in working them out as among the students the school has sent to me. It is doing a praiseworthy work not only for women but for art."

The Quinnipiack Club, of New Haven, has recently purchased one of the best examples of Arthur Dawson's brush—his "Quarry at Lyme." Mr. Dawson is one of the colony of artists who spend their summers in Lyme, Conn.

The School of Industrial Art of the Pennsylvania Museum, is making extensive alterations and changes in the arrangement of its classes, namely, the advanced antique and life classes and comparative study of the living model.

The auditorium is being repainted and decorated by a frieze of Greek figures, designed by students of the interior decoration class.

The School of Applied Design for Women, 200 West Twenty-third Street, is to hold a course of study beginning December 1, under the direction and supervision of M. Alphonse Marie Mucha, the celebrated French painter.

The classes will be open to students of both sexes, and the work will occupy eight hours each day. Lectures will be held in the evening, and twice each week M. Mucha will criticize the students' work.

BOOK NOTES.

The publishing house of Moses King is issuing a continuous series of sixteen-page brochures, giving a comprehensive collection of pictures, with brief instructive descriptions. The current issue is "Paul de Longpré, King of Flower Painters," profusely illustrated, with special photographs of the famous painter's California villa in Hollywood, a suburb of Los Angeles.

Charles Scribner's Sons are bringing out "The History of Ancient Pottery," by H. B. Walters. The book is based on the volumes by Samuel Birch, at one time the standard work on the subject. The present publication is in two volumes and contains over 300 illustrations, including several in color.

W. Roberts has undertaken to prepare for Messrs. Duckworth's Library of Art a volume on Sir William Beechey, R. A., who exhibited in the Royal Academy from 1776 to 1830.

Russell Sturgis, the well-known writer on architecture and the fine and decorative arts, author of "The Dictionary of Architecture," "Classical Architecture on the Shores of the Mediterranean," etc., has with Dodd, Mead & Co. for publication in the early fall a new volume, entitled "The Artist's Way of Work." The book is addressed to the lover of art rather than to artists or students. It tells in non-technical terms the methods by which the artist produces his effects, it describes the processes of the sculptor, the painter, the architect, the worker in wrought and cast metal, glass and enamel, baked clay, textiles, with the needle, and the decoration of books, inside and outside. There will be numerous illustrations in the text and about 100 full pages in half-tone and photographure.

Mrs. Klapp pays high compliment

MADRID ART NEWS.

Visitors to the Prado in Madrid, who knew the museum only a few years ago, will be surprised at the number and extent of the changes that Don José Villegas, the director, has instituted. Beginning outside the building, we find that the pile of old houses which formerly faced the entrance has been torn down, giving more space in front, and extending the distance from which a view is obtainable. Then the small squares before the museum which visitors of, say, six years ago, will remember as spaces of arid sand, have been laid out in the most luxuriant manner with grass, plants and flowers.

On the inside one finds considerable modification in the arrangement of the pictures. All the modern works which formerly hung on the upper floor have been transferred to the National Library in the Paseo de Recoletos. Those who remember the low plane on which contemporary Spanish art finds itself—especially as represented in this collection—will be grateful for the change. To come from the marvelous old masters of the Prado, whose preëminence is so satisfactorily explained by their selection by Velazquez, to a gallery containing some of the cheapest and most meretricious examples of modern painting, was a shock as unpleasant to the beholder as it was severe upon the pictures.

The designs for tapestry by Goya and his tremendous *ébauches* in black and white, which were formerly lodged in these upper galleries, are now in the basement in the galleries adjoining the choice sculpture collections. They cannot be seen to such advantage as formerly, because of the slanting light, but a consideration which will weigh with the summer visitor is that these rooms are always cool—even on the hottest days. Though unknown to most of us, these designs really were executed in tapestry in a factory in Spain.

The upper galleries are now well arranged with the great Flemish pictures, including the Rubens group, considered his supreme masterpiece, a large number of the Venetian school, among which are the great nudes of Titian, the battle scene of Tintoretto, and the small masterpiece of Paolo Veronese, "The Saving of Moses from the Waters," and other works of the Italian masters.

The rearrangements on the ground floor are also extensive. The Sala de Velazquez (inaugurated six years ago), has been entirely refitted. The fine red color of the walls has been replaced by a gray tone, by no means so successful nor so well complementing the general tone of the canvases. Outside of this the changes have been almost uniformly for the better. Many of the important paintings, such as some of the famous dwarfs which were once seen with difficulty, are now on the line, and their places are filled by inferior or more doubtful works. As is usual under a change in management, many pictures before considered authentic have been questioned and vice versa.

Don José Villegas, whose pictures are so well known to the American public, has shown his sympathy with the artist fraternity by directing that copyists be allowed to work in the afternoon hours when the museum is closed to the public during the summer.

Madrid is being recognized more and more as the place in which to study the greatest of the old masters. The American class of Mr. William M. Chase is now here. It includes more than forty students, who may be seen at all times making copies in the gallery and sketching in the parks.

The great Armory, the finest in the world, has been much enriched.

Seville has at present a Zurbaran exhibition. He is another artist whom one must visit Spain to see.

Collectors seeking examples of Greco will find evidence of his popularity in the fact that his works now bring ten times what they did a few years ago.

The exhibition of antique and recent art at Chieti, Italy, continues to attract a number of visitors. This region of the Abruzzi to which attention has been called, largely by the recent works of Gabriele d'Annunzio, himself a native of it, deserves to be better known by the traveling public than it is. That d'Annunzio is not regarded with unreserved admiration in his native region, is shown by the fact that although he was to have made the inaugural address of the exhibition, this plan was unavoidably altered. The majority of the exhibits belong to the church, and the archbishop informed the organizing committee, that in case the author persisted in his determination to speak, he, the archbishop, would order removed, all the admirable specimens collected with his authorization from the churches in his diocese. D'Annunzio therefore stayed away, but it is hoped that he will deliver an address at the close of the exposition.

As to the objects shown, although the collection is very incomplete, since it would have needed years to make a really characteristic one, it is certainly interesting, and the revelation of an art which merits general recognition.

Chieti was the scene of the triumph of the goldsmith's art of Nicola da Guardiagrele, in the early part of the 15th century, who is believed to have been one of the young men who assisted Ghiberti in his work on the bronze doors of the baptistry at Florence. Although his masterpiece, the paliotto of Teramo, is not shown, there are numerous crosses, chalices and reliquaries, examples of his work and his school, as well as the schools of Sulmona and Aquila. The preparatory work of arranging this exhibition led to the discovery of a censer belonging to the school of Sulmona, which merits a place in a museum, and doubtless other treasures might have been brought to light with more time and systematic research.

Some remarkable specimens of wrought iron are shown, among them an angel from the chapel of Sagrimento at Pescocostanzo. The sculptors in wood are interesting but hardly remarkable, but the laces, majolica and tapestries are most original. The laces occupy three rooms, and at the present day the women of this region are copying faithfully the old patterns.

The tapestries, made chiefly in geometrical designs, with leaves and animals, also resemble the ancient ones, although now that great activity has been developed in these lines, and a commercial aim set before the workers, this very fact, while insuring the continuance of the art, may result in a loss of its characteristic originality.

King Alfonso recently made a visit to the studio of Senor Villegas in Madrid where he viewed the painting which Villegas is completing for Charles M. Schwab. The painting is called "From Peace's Caress Arises Abundance." The picture shows peace kissing a woman draped in an American flag. The allegorical figures of "Industry," "Trade," and "Agriculture" form the background of the picture. Mr. Schwab is reported to have paid \$40,000 for the painting, which is regarded as one of the masterpieces of modern art.

THE INTERNATIONAL EXHIBITION AT ROME.

The seventy-fifth International Exhibition of Fine Arts which opened in Rome this spring, has been continued past the original date set for its closing, that strangers who are still here in large numbers, despite the heat, may have an opportunity of viewing it. Although some of the pictures have been removed, enough remain to make a visit well worth while.

Most important is the room devoted solely to Carolus Duran. Almost all of the twenty-one pictures collected remain, among them the artist's portrait of himself as a young man, his portrait of his daughter at the age of fifteen, the "Study of a Back," with its exquisite flesh tints, the "Old Spanish Vender of Sponges," and the wonderfully lovely "Andromeda," are noticeable examples of figure work. A large study of a St. Bernard dog is a masterpiece, and of the landscapes, a style of painting which we seldom associate with this artist, is an "Evening in the Forest." An "Angle of St. Marks," a revel in the gorgeous coloring of this jewel of Venice, and a study of the Venetian lagoons at dawn, very tender in tone.

Another entire room is devoted to fifty-six paintings by Charles Walter Stetson, noticeable among them being the "Return to the Monastery," and "The Ceremony," in the dark, dim coloring of evening. "Harmony," a group of figures whose soft coloring suggests an old painting, a fine "Holy Family," and portraits of "Mr. Carleton" and "Miss Dorothy Hackett."

Another room is filled with oils, drawings, pastels and models in clay, by Aristide Sartorio.

A memorial exhibition of works by Gioacchino Toma, who died in 1891, collected from various sources, is interesting, and the catalogue contains a biographical sketch of the artist, detailing his many struggles to obtain an art education.

Still another interesting exhibit is that of the Prix de Rome artists from 1674 to 1905, with early works of Henner and Chartran among the moderns.

Of the water-colors, the best are contributed by Nardi, Battaglia, Coromaldi and Bompiani. The former has two charming evening landscapes, one with two peasant figures, soft and tender in tone; Battaglia, an interesting half-length, "Corinna." Roberto Bompiani's "Last Hours of Sappho" is especially fine, the face strong and beautiful, and his "Catullus on the Banks of the Tiber" is also attractive.

Martin O'Connor, in the Spanish section, has a "Quarrel," two peasant figures full of life and action, and it is interesting to compare two views from almost the same position of the lower church of St. Francis at Assisi, one by the Spaniard Juan Puerto Villanueva—minute in detail and with warm, rich coloring, almost too vivid for so dark a church as this one; the other, by Lorenzo Laurenzi, much softer and paler in tone, both very attractive in their different styles.

Sigismund Meyer contributes one of the best portraits, a full-length of his mother, in a soft black gown. Rosina Mantovani Gutti has a number of her charming children's heads. Arturo Noci's nude figure of a girl arranging red flowers in a window, through whose yellow curtains the sunlight falls, suggests Cushing, and Gregory Goldstein's head and shoulders of a girl draped in blue, against a blue background, with even the frame in blue, is effective. Enrico Nardi, especially his sheep scene, Dante, Ricci, Ciardi, with a sunset on the water similar to Gue's picture at last

winter's Salmagundi exhibition, and Maks with charming little studies of Madrid, are well represented. Paolina Geiger shows a highly effective "Venetian Woman," a study in reds.

A large triptych by Wygrzywalski commands attention, entitled, "Liberty." The central canvas shows a fine nude figure of a youth on the shore of a sea, gulls fluttering about, and an eagle swooping down toward him, the whole fairly typifying freedom. At one side toilers draw a ship through shallow water, with bowed forms and great effort; at the other a band of men, wounded and bleeding, but with eager, determined faces, press onward, a dull glow as of firelight illumining their upturned faces.

There are shown in the sculpture exhibit a number of more or less interesting portrait busts and clay models of ideal figures. Perhaps the most noticeable are the small bust of the late Zanardelli, by Silvio Sbricoli, whose Diana is somewhat insipid; a fine group of subjects ranging from tiny children's figures to strongly modeled ideal subjects by Giovanni; Lobach's characteristic small full-length seated statue of Theodore Mommsen, and three charming portrait reliefs by Dora Ohlfsen. As usual, the King and Queen have been liberal in their purchases of the works exhibited.

Interest in the Jordaens Exhibition in Antwerp, which opened on the 13th in this wonderful old art city, is already approaching the enthusiasm that marked the great Van Dyck Exhibit of 1899.

The Netherlands, England, France, Russia, Germany, Austria, Denmark and, indeed, all Europe, have generously responded to the desire of the Foreign Committee of the exhibit, that their museums, public and private art galleries, and collections, loan their own fine Jordaens canvases for this art feature of the Belgian jubilee year.

Jacques Jordaens was "a colorist" fully imbued with the customs and traditions of his race, and is counted one of the brightest glories of Flemish art.

He was born in Antwerp in 1593, and died there in 1678. Quite early in life he married the daughter of his master (not Rubens, as has so often been erroneously stated, but), Adam Van Noort. He was painter by command to the Court of Sweden; in 1652 Princess Amalia de Sohn called him to The Hague, and during the residence that followed he decorated at Her Highness' command, the famous Huis ten Bosch (where the Peace Conference of 1899 was convened). In this palace is his largest canvas, "The Triumph of Frederick Henry." His fine cartoons were factors in the triumph of Belgian tapestry.

His field was broad and varied; he was, perhaps, most brilliant in his paintings of family festivities and musicales: tables loaded with viands, fruits and flowers, with pretty women and children laughing, singing and playing about them, while his greatest fame was won by his religious, allegorical and historical works. He was greatly in vogue as court portrait painter, and his genre work was exceedingly popular.

The Exhibition will continue until October 1.

The French government, always friendly to art, is about to establish endowments for fifteen traveling scholarships of \$200 each. As French art students are usually not encumbered with baggage and live in a bohemian way, the scholarships will at least permit of a trip to Rome, Venice and Florence, and further they probably would not care to go.

MATTERS OF INTEREST.

Much interest has been aroused in the Buffalo Fine Arts Academy over the finding of the long missing \$10,000 painting by Henri Philippoteaux, the well-known French artist, which was known to be in the Academy's collection, but which had not been seen for at least ten years.

In moving the Academy's pictures from the Buffalo Public Library building to the Albright Art Gallery, a workman came upon the painting, all covered with soot and dirt, in the cellar of the library. It was thought at first that the picture was ruined, but it has been restored and is now on exhibition in the gallery.

The projected copyright law for painters in France, is to provide that on the first transfer of a picture the painter is to furnish all information concerning the work, so that a record of it is preserved; and at each subsequent sale of it, if the price increase, the society would claim on behalf of the artist or his heirs a royalty or percentage on the excess of the last over the previous price paid. Artistic copyright would be guaranteed by law for a period of sixty years, and at the same time the records of the society would furnish warranties of the genuineness of a work of art.

The King of Wurtemberg has recently presented the Johns Hopkins University a bust of Schiller, which has temporarily been placed in McCoy Hall, but will later be permanently erected upon a pedestal on the lawn at Homewood, the University's new site.

The rare picture of Gianbellino, recently discovered in the church of San Francesco at Pesaro, Italy, in a damp, dark corner, has now been removed to a more suitable place, namely, the church of San Ubaldo. The beautiful painting on wood is surrounded by a richly carved frame, in which are set wonderfully beautiful small pictures, representing scenes from the lives of the different saints in the principal painting. In its new abode the beauty of this old painting is a veritable revelation.

The driving of piles for the foundation of the new Campanile of St. Mark's has been finished. The work of surrounding the foundation by a stone wall ten feet thick is now progressing and next spring the building of the Campanile itself will be begun.

[The directors of the work of restoring St. Mark's, answering foreign criticism, say the assertion that the ancient mosaics will be removed and substituted by modern mosaics is unfounded.

On the vaults of the Paradise Apocalypse, now unsafe, the ancient mosaics were taken off in 1860 and modern ones substituted, but the old mosaics are preserved in the museum of the basilica. It is proposed to replace them in their former places.

Where the restoration of walls is indispensable, exact mouldings will be taken of the mosaics to be removed and replaced, the process being similar to that employed in the removal of frescoes.

Sir Edwin Landseer basked in the favor of the Victorian age, and at his sale in 1874 there was such a rush for his work that an early study for a lion went at \$6,150. At a recent sale in London "A Wounded Lion," 50 by 80 inches, fell at \$87. At the same sale "The Rescue from the Spate," by Ansdell, which sold in 1885 for \$1,525, brought only \$350. Fantin-Latour,

who could not sell his pictures at all in England and very poorly in France, found posthumous humor in this same sale. Two little works, "Roses" and "Grapes" came up. The first rose to \$2,200, and the second to \$1,200. Such pictures by Fantin-Latour used to bring about \$150.

The National Exchange Bank, of Baltimore, which has recently been built, being one of the many banks destroyed in the great fire of February, 1904, is a very beautiful building. Conspicuous in the interior work is the introduction of mural paintings, by a young Baltimore artist, Ernest W. Keyser, who has achieved considerable success both in Europe and at home as a sculptor. The paintings show a fine color sense. Mr. Keyser took his main theme from the fire and the marvelous recuperative spirit which followed it.

Sacajawea, the Indian bird woman, who, bearing on her back her infant child, guided the explorers Lewis and Clark through "Old Oregon," received public recognition for her heroic services at the Lewis and Clark exposition, Portland, Oregon, when the bronze statue of the Indian woman and her pappoose were unveiled. The unveiling exercises were conducted by the Sacajawea Statue Association, which has in its membership public-spirited women throughout Oregon, Washington, Idaho, Montana, Wyoming and Nebraska.

The directors of the National Art Collection Fund, in London, lately bought Whistler's nocturne in blue and silver, which is one of the most impressionistic of his works of this class, representing a night effect on the Thames.

The directors have asked the trustees of the National Gallery to accept the painting as a gift to the nation. The trustees' reply has not been published. Whistler is not represented in any of the national collections, as the directors have always objected to his eccentricities.

Rare works of art were sacrificed under the hammer recently in Washington. The life size, full length portrait of Abraham Lincoln and two canvases, said to be striking likenesses, all painted by the late William T. Mathews, went for mere trifles.

The Lincoln was purchased by James Fay, of New York, for \$125 and two pictures of Sumner were bought by the Rev. Frank Bristol, pastor of the Metropolitan M. E. Church of this city, for \$17.50 each. The life size portrait of the late President McKinley, a lifelong friend of the artist, was withdrawn from the sale because it was only bid to \$185.

Two portraits of William Cullen Bryant, also an old friend of the artist, were sold for \$12.50 and \$8. A magnificent picture of Pike's Peak from Wet Mountain Valley sold for \$3.50.

Mr. Mathews was a chorister in St. Paul's Cathedral in London and a musician of much ability. His early artistic successes were made in New York, where he was the friend and contemporary of Elliott, Huntington and others of the same class. His pictures at that time brought large prices. He came to Washington to paint Lincoln and Sumner, and after the pictures were finished they were left on his hands because of the large price he asked for them. He spent the rest of his winters here, painting the portraits of more presidents than any other artist.

Lord Curzon has astonished the people of Dover and of all England by advertising for sale by auction all the

old furniture, pictures and other property of the Wardens of Walmer Castle since the time of William Pitt and the Duke of Wellington. Lord Curzon was appointed Warden of the Cinque Ports, with residence in Walmer Castle, near Dover, but occupied the position only a few weeks. His lordship's intention to sell the furniture and fittings of the old castle and pocket the proceeds, has aroused a storm of indignation.

Portraits of Charles I. and Queen Henrietta Maria, by Sir Anthony van Dyck, were sold recently at Christie's, in London, for \$89,250.

At the same sale a portrait attributed to Giorgione and called "A Lady Professor of Bologna" brought \$8,400, although it has been pretty clearly proved that it is not by Giorgione, but by Bernardino Licinio, and certainly ascertained that it represents neither a professor nor a lady, but is the likeness of a youth with his hand on a skull.

The Municipal Art Society of Baltimore has published bound copies of the addresses delivered on the occasion of the unveiling of the mural decorations "The Burning of the Peggy Stewart," painted by Charles Yardley Turner, and "Religious Toleration," by Edward Howland Blashfield, which are in the new Court House. The book is neatly bound with a heavy paper back, and is an attractive souvenir of the presentation. It contains papers by Governor Warfield, Mayor Timanus, Theodore Marburg, Charles Yardley Turner, Professor Ira Remsen, Edward Howland Blashfield and Elizabeth King Ellicott.

From Berlin it is learned that the city of Frankfort has bought Rembrandt's "Betrayal of Sampson" from the von Schoenbom gallery in Vienna, for \$82,500, of which all but \$10,000 was raised by popular subscription.

The attorney-general has instructed Auditor-General Snyder that the \$150,000 appropriation made by the Legislature of 1901 for the erection of a Pennsylvania monument on the Gettysburg battlefield, becomes available as soon as the commission organized and is ready to begin work.

The counterfeiting of money is not the only type of deception to be feared. To the collectors of art treasures, a few hints may save expenditure of time, effort and money.

The craze for antiques and articles possessing some appearance of age, has produced a class of sculptors, silversmiths, carvers, to say nothing of painters, who, each in his own line has studied processes by which an appearance of age may be given work, thus greatly enhancing its value.

While impossible to learn the secret process of obtaining the desired appearance, it is known that, by use of a combination of acids, the marble assumes a yellowish tinge which deceives even those accustomed to dealing with genuine masterpieces. It is claimed that many of these clever imitations reach this country, and are readily accepted by some dealers.

The collection of old silverware being a fashionable craze of the moment, methods have been employed by which the amateur collector may be easily de-

ceived. If one examines carefully articles manufactured under these methods, he will discover that in place of one genuine mark, there are one or two additional stamps and countermarks, frequently the Vienna, or Frankfort stamp, side by side, this combination of German and Austrian making the silver valueless as old English ware.

Plans are being considered for the re-decoration on a splendid scale of the interior of St. Thomas's Protestant Episcopal Church—which was destroyed by fire recently, and is to be rebuilt—in accordance with a scheme prepared by Mr. Augustus St. Gaudens and Mr. John La Farge.

It is proposed to carry the decoration through several years. A voluminous report signed by the two artists is in the hands of the vestry, and the congregation will have two general schemes from which to choose. No appropriation for the work has as yet been made because estimates of the cost have not been prepared.

WITH THE DEALERS.

Mr. Edward J. La Place, of 406-408 Fourth Avenue, has recently returned from Europe, with a most beautiful and interesting assortment of art objects. Mr. La Place visited all of the large cities while there and all the important collections, and has brought with him as a result of his investigation and purchases, a remarkably fine collection of tapestries, Louis XV. and XVI. furniture, rare old porcelains, choice bric-à-brac, old English and Dutch silver, bronzes, miniatures, statuary, brocades and silks. This addition to his already valuable collection makes it one of the largest and finest in this country.

M. Knoedler & Co., at their artistic gallery in Bond Street, London, have been holding an exhibition of recent portraits by Theobald Chartran, including a full-length standing portrait of the Countess Maubou of Paris—perhaps the most dignified, striking and technically excellent portrait that his brush has produced in some years. They have also held a small exhibition of carefully selected oils and water-colors by modern Dutch painters, and which included three remarkable interiors with figures, by Neuhuys, two examples of Bloomer's, and several very fine examples of Jacob and Willem Maris. This exhibition attracted wide interest, and English collectors are beginning to take keen interest in the works of the Dutch school.

At the Knoedler Galleries, 355 Fifth Avenue, may be seen an interesting canvas by Lhermitte and one of Willem Maris' best works; also a "Portrait of a Gentleman," by Dantzig, and a strong bit of color by Trappe. R. Collin's "At the Window" is particularly soft and delicate in tone, and in the same group is a fine Holland winter scene by Louis Apol.

At their galleries in Conduit street, London, Messrs. Knight, Frank & Rutley recently sold a mezzotint engraving by J. R. Smith of Mrs. Carnac, after Sir Joshua Reynolds for \$120. Whistler's etching "The Kitchen" sold for \$175, and his "La Vielle aux Loque" for \$30.

The Bells publish in London, and the Macmillan Company issues in this country, a new edition (the third) of "The Art of James McNeill Whistler," by T. R. Way, and G. R. Dennis.

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A plaster cast mould has recently been made of the Thomas Jefferson statue by David D'Angers, which for years has stood against the rotunda railing on the second floor of the City Hall. Ex-Congressman Jefferson M. Levy has ordered a replica of the statue for a French museum which is making a collection of the works of D'Angers. The artist in 1873 made for the federal government a statue in bronze, and this is in Washington. The original plaster cast was turned over to this city. It represents Jefferson in a standing position with a scroll of the Declaration of Independence in his hand. Workmen a few days ago covered the statue with modeling clay, and over this put a plaster coating or shell. The plaster shell was taken off in sections and the clay lining removed. Then the sections of the statue were reassembled, and into it was poured a composition like glue. As soon as this hardened there was a perfect mould ready for the reception of plaster.

The London Tablet says that a junk dealer at Reggio Emilia, Italy, some time ago bought a dilapidated picture for half a franc, and vainly exposed it for sale for months.

Eventually Prof. Balletti, an amateur collector, happened to see the picture and offered five francs for it. The junk dealer gleefully sold it, but he is now deeply chagrined, having learned that Prof. Balletti has refused an offer of 30,000 francs (\$6,000) for the picture, which is apparently a Van Dyke.

The work on the new Walters Art Gallery in Baltimore is progressing rapidly, the old buildings are leveled to the ground and the foundations of the new buildings are being laid.

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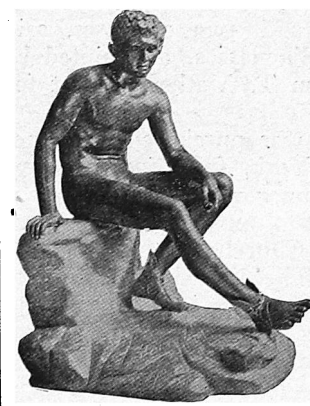
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